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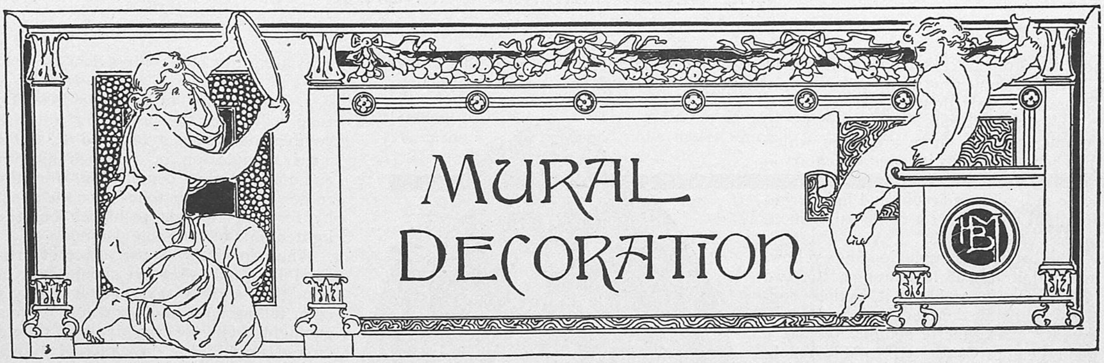
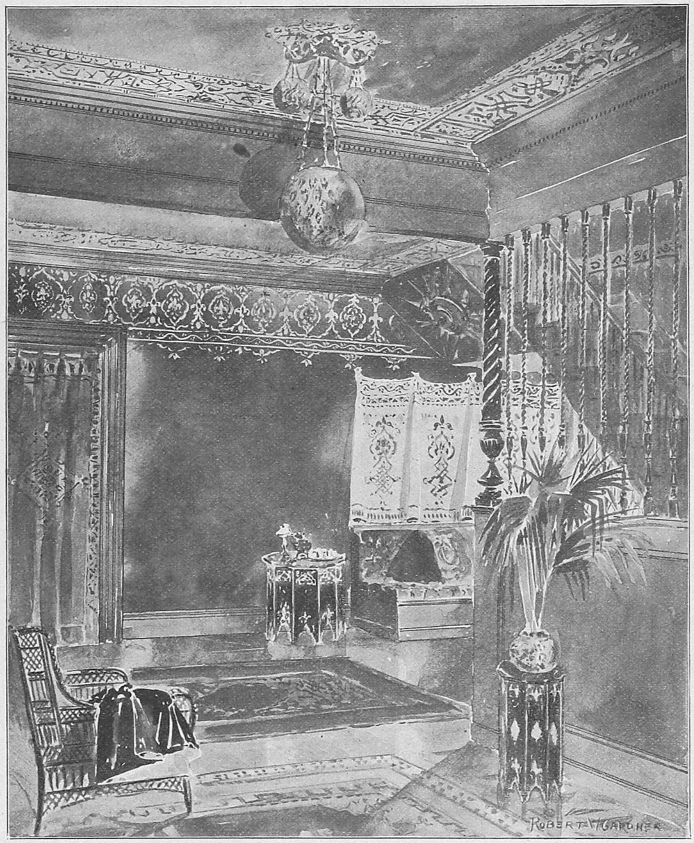


MURAL DECORATION

MODIFICATIONS IN COLORS PRODUCED BY COLORED OR ARTIFICIAL LIGHTS FALLING UPON THEM.

By A. Ashmun Kelly.

INTERIOR decorations and furnishings, and likewise the clothing and complexions of persons are, as it is well known, greatly modified in color by having artificial light, especially that from gas or kerosene, to fall upon them. Sometimes, and indeed very often, these effects prove quite serious matters, changing entire aspects of rooms, and giving a very undesirable and displeasing hue to the skin. Fortunately such things are avoidable, and where they already exist they may be greatly modified, or even removed altogether. All that is needed is a knowledge of the laws governing color and its source—daylight.



Design for an Entrance Hall. By Robert W. Gardner.

It is very interesting, in those churches having stained windows, to watch the effects produced by the light transmitted through the green, red, blue, or yellow glass. Falling upon a delicate pink face, blue will give the skin a hideous purple hue. Falling upon a sallow or yellowish face, the skin will assume a sickly pale green tinge. The green glass will cause the pink face to look quite red, and the sallow face to appear a yellowish green. And so on through the scale. A white skin would simply reflect the color cast upon it, and would appear to the least disadvantage under any artificial light. Thus it is seen that actresses and others, desirous of appearing at the best after night, in the full blaze of artificial light, coat their faces and hands with some pure white substance. In natural light they would appear ghastly, for then every color, however unsatisfactory after night, appears to its best advantage, especially if complemented by suitable other colors; while white heightened by the light, looks more white, even to ghastliness.

Females of the white race may, for our present purpose, be divided into two classes, namely, blondes and brunettes. The former have light hair and blue eyes. The hair is usually flaxen, and may properly be designated as a very pale orange brown. The color of the skin is analogous to that of the hair, being of a lower tone only, except where red obtains, as in the cheeks and lips. In this arrangement of wise Nature we see a fine regard for the harmony of colors—the blue of the eyes is contrasted by hues of the complementary orange in the hair and complexion. The purplish-red of the lips and the rosy hue of the cheeks nicely modify the severity of the contrast of blue and orange, which colors would soon tire the eye if there were not introduced a third color, purple-red, which partakes of both extremes of the contrast.

Having made so much clear, it is now easy to see what colors best accord with the blonde type, which is represented in the pale orange, and must have its complementary in that color nearest approaching it as such. This is sky-blue. Delicate green favors all fair complexions that are deficient in rose, and which may have more imparted to them without disadvantage; for the pale green harmonizes the blue of the eyes with the orange of the complexion and hair, and gives its complementary red to the skin.

But if the complexion be already too red, or possesses too much orange, delicate green will be unsuitable, as it will give the complexion an undesirable brick-red hue. And be it further observed that colors, to be complementary, must correspond in depth of tone. If blue or green, therefore, are to suit the blonde complexion, they must be as light, comparatively, as it is. For this reason deep blue and deep green light falling on a blonde complexion would produce an unfavorable effect. Nor is orange or yellow suited to such a complexion. Purple is unsuited to all complexions, as there are none which may be improved by its complementary—greenish-yellow—being added to them. Rose-red, pink, maroon, and light crimson light will render a complexion more or less green.

The brunette complexion finds yellow, and red, more or less orange, the two colors most favorable to it, as these contrast well with the black hair and black eyes. The brunette complexion has a good deal of *orange* in it—too much, indeed—and hence blue light is very unfavorable to it, because it would impart its complementary *orange* to the complexion. Red, rose, orange, or yellow are all useful colors for the brunette; but never blue, unless a very dark blue, approaching black. Bright red and yellow are very favorable.

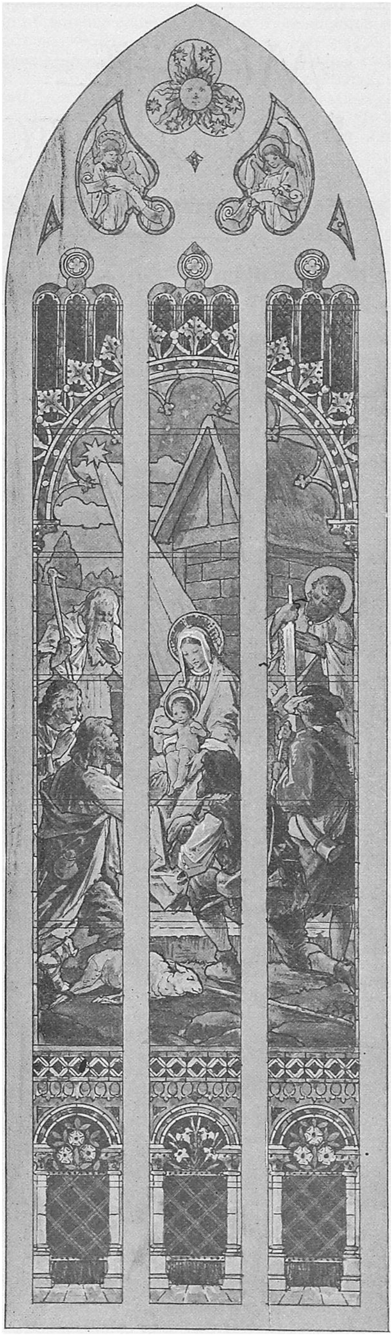
It may not be out of place to say a word respecting the effect of colored light on still darker complexions, such as those pertaining to the Indian, Negro, and the olive-colored people, because the subject is interesting and instructive even here. We know how these people incline to certain colorings of dress, and we find that it is not without reason that the negro woman delights in red, orange and yellow, for these colors best become them by heightening the tone of their complexion. So, likewise, with the other colored complexions, all of which are similar to that of the Caucasian brunette.

The olive, or dark complexion, appears to best advantage when heightened by contrast. Where the skin is intensely black, or dark olive, or greenish-black, red is preferable to any other color. A blue-black skin is set off best by orange, while yellow best accords with a purple-black, as being nearest its complementary. The copper-colored complexion is improved by heightening its tone, which is best done by a drapery of white, as white heightens all colors. Also a drapery of greenish-blue may be used, as this color will give the complexion a still redder orange hue.

This dress, by its color, may either heighten or lower the color of the complexion, just as the colored light which may come from colored walls, drapery, artificial light, or colored glass will do. For no matter where the colored light comes from, the effect is the same. While the colors of the dress may show a more striking exemplification of this effect than those from walls or drapery, by reason of their nearer contiguity to the skin, still the principle is the same in all cases. Colored light will give an effect even more striking, but even here there is no difference so far as the rule is concerned. A yellow must influence a blue in the direction of a greenish cast, no matter what the manner of their contact, so that we can lay down certain fixed principles as governing the case, namely, that—

1. White heightens the prevailing tint of a complexion.

2. A color that is a complementary of that tint is favorable to the complexion.



Design for Window in St. Peters', Leipsic. By Arthur Thomas.

3. Black lowers the prevailing tint of a complexion by contrast of tone.

4. A like color, of a deeper or higher tone, will lower the prevailing tint of a complexion. Thus a deep red is bad for a rosy complexion, or a deep orange for an orange-tinted complexion, for the reason that the *deep* tones have the effect by force of contrast to blanch out the lighter tints of the same colors.

When speaking of the effect of artificial light on colors, we should bear in mind the fact that that light is simply a color falling upon another color. Thus gas-light, a creamy orange in hue, falling on red would have the effect of giving it a scarlet tint. Blue will look slightly green, and green appears quite blue. Now, lamp-light gives a buffish tint, inclining to gray-drab, while electric light, although so like sunlight in appearance and effect, is found to give a light orange tint with a tendency to red. So in choosing colors for drapings and decorations, bear in mind the fact that to appear night after night under exposure to gas or lamp light, and in less measure under electric light, the colors must be made with a view to overcoming the buffish effect of those lights. Thus it is desirable to treat colors as indicated in the following table:

Red requires Blue.
Blue " Vermilion.
Yellow has no remedy.
Violet requires Lake.
Orange " Venetian Red.
Green " Mars-Orange.
Russet " Cobalt Blue.
Citron " Pink.
Olive " Venetian Red.

The addition of these colors in small quantity serves to counteract the effects of the artificial light and to brighten the colors. Where the colors are already established and it is not convenient nor desirable to change them, the lights may be modified by the use of colored globes, as follows:

COLOR OF PAINT OR DRAPERY.	COLOR OF GLOBE.
Red.	Blue.
Yellow.	Ruby-Red.
Blue.	Scarlet.
Violet.	Lake.
Orange.	Blue.
Green.	Mars-Yellow.
Russet.	Cobalt.
Citron.	Pink.
Olive.	Venetian Red.

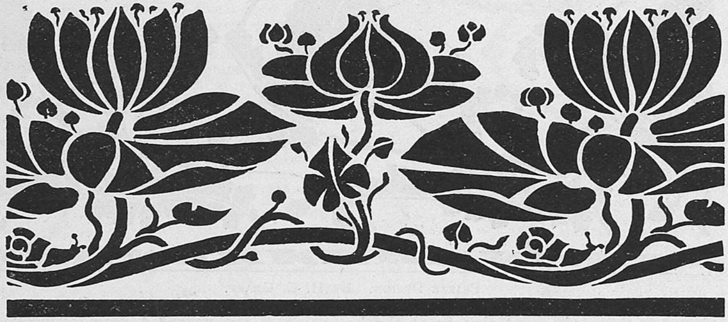
The laws of the combinations of colors, as revealed by the chromatic scale, gives the principles of all the effects produced by colored lights falling upon colored fabrics or other colored objects in a room. These may be given in tabulated form, though it is unnecessary to give more than an example or two here, as the reader may readily construct similar tables with the other colors:

RED RAYS FALLING ON	MAKE IT APPEAR
Black	Purple-Black.
White	Red.
Red	Redder.
Orange	Scarlet.
Yellow	Orange.
Deep Green	Red-Black.
Light Green	Reddish-Gray.

RED RAYS FALLING ON	MAKE IT APPEAR
Deep Blue	Violet.
Light Blue	Purple Blue.
Violet	Purple.
Purple	Crimson.

ORANGE RAYS FALLING ON	MAKE IT APPEAR
Black	Maroon or Chocolate.
White	Orange.
Orange	More Vivid.
Red	Scarlet.
Yellow	Orange-Yellow.
Light Green	Yellow-Green.
Deep Green	Rusty-Green.
Light Blue	Orange-Gray.
Deep Blue	Slightly Orange-Gray.
Violet	Red-Maroon.
Purple	Orange-Maroon.

To fully understand the influence exerted by one color upon another, it is necessary to understand the principles of colors, their combinations, proportions, tints, shades, and hues, for in no other way can we properly estimate their varied harmony or discordant effects upon each other when placed in juxtaposition. No attempt has been made in this article to expound these principles, because the subject is too vast for our limits. Enough has been suggested to enable the regular decorator to overcome faulty color decorations by a proper disposition of colors and colored lights, and to help the amateur also to correct solutions of the same difficulties. To handle color properly means a good deal more than usually appears to the casual student. It means not only the gratification of the taste or the pleasing of the eye, but involves also the question of health and the still more utilitarian one of dollars and cents.

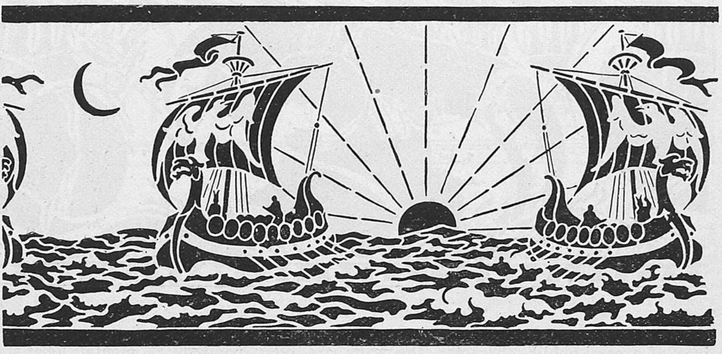

Frieze Design. By S. Hewer.

THE COLLEGE SITTING ROOM.

By Eleanor Abigail Cummins.

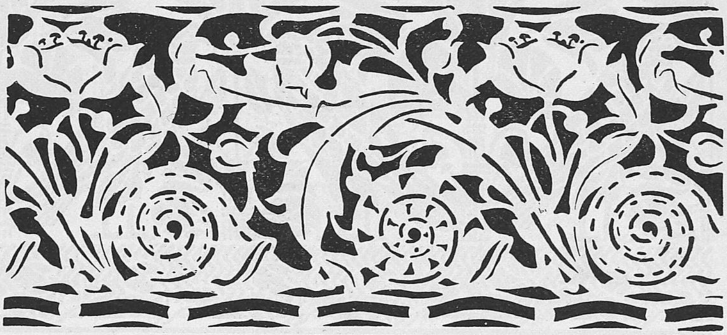
THE TENDENCY of modern thought is to emphasize the importance of circumstances and surroundings. The doctrine of environment is sometimes preached to excess, and made to contradict the most elementary principles of morality, but in the main its teaching is a healthful one. Granted that certain environment produces certain traits of character, it follows, as a matter of course, that by producing that environment those traits of character will result. Clearly the manufacture of environment becomes the chief duty of him who trains the immature mind, and strives to complete the unfinished character.

The character of intellectual work depends largely on the conditions under which it is executed. The highest products of art, the best literary work of the world, the things that really live for all time, belong to ages when life and its surroundings were essentially beautiful. One cannot fancy the Apollo Belvidere issuing from a fifth-story atelier in New York or Paris, or the *Divina Commedia* written at a modern cylinder desk. To do its best work a temperament which is in the most moderate degree æsthetic requires beautiful and harmonious surroundings. An ugly wall paper may spoil a sonnet, and a glaring color obscure the *pons asinorum*.


Frieze Design. By A. L. Duthie.

The room, that is the background of the four best years of a girl's intellectual life, ought to be as nearly perfect as good taste can make it. It may be, indeed ought to be, very simple. Its furnishings may be very cheap, but they should be graceful in line, harmonious in color. It may contain little of ornament, but that little may be of the best.

Shelves for books, a table for study, a couch for rest, are essentials. The necessarily temporary character of all college arrangements suggests that furniture and decorations should be portable; that the relics of a woman's first housekeeping may be preserved, and not on account of their cumbrousness be passed on to the next generation of students.


Frieze Design. By S. Hewer.

If a painted or stained floor is not easily achieved a matting of good quality with a large rug, or two or three smaller ones, or an art square in the prevailing color of the room, is a